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LIVING COLOUR



SAIGON KICK

**The Charlatans
UK**

INTERVIEW

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Chickasaw Mudd Puppies
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Record Reviews
Classifieds and more!

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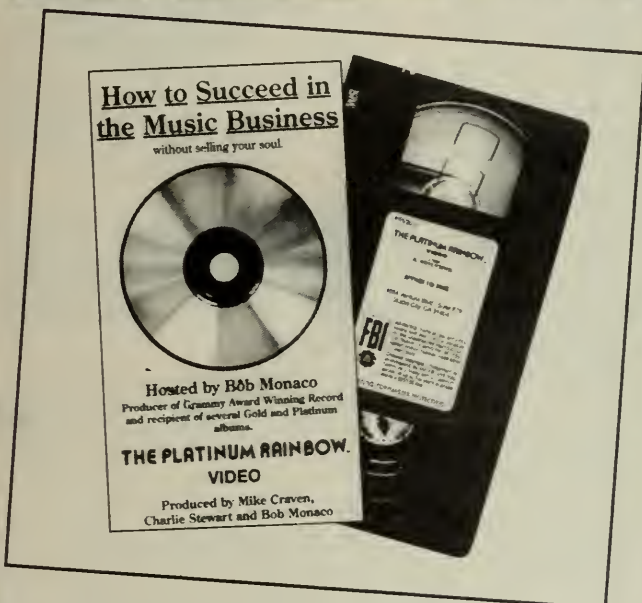
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THRUST



VOLUME 3 NO. 2

MARCH 1991

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T H E T A M P A B A Y STREET REPORT

REPORTED BY THE MASSES

EDITED BY DJ JUSTICE

100% GAR-UHN-TEED... Last month I asked bands from the area and abroad to submit their tapes with the guarantee that they would reach print. Material came from far and wide (New York, Hollywood, Germany), the styles varied and the way they got into my hands were quite interesting. Some of the product came via the U.S. mail. Others opted to hand over their goods in person at local rock outlets. A few even took the initiative by coming to the offices of *THRUST* to hand deliver their material. Either way, I ended up with twenty tapes, three videos and assorted promotional material. One thing that impressed me was the variety of tapes sent in. Handing over your pride and joy for a potential slaughter can be risky business, but, like they say (whoever they are) any publicity is good publicity. For those of you that expected a review of the tapes, sorry, I'm not doing it. Yes, I have to admit that I do retain a cynical side that would love to rip some of you to shreds while placing others on pedestals, but I can't bring myself to do it. However, what I will do is list the tapes received and give a brief description of what I found within. Remember, the views expressed are those of one individual. 1.) **Vengeance:** Decent melodies in the midst of grunge metal; 2.) **Raped Ape:** Thrash metal with strong Het-fieldish vocals; 3.) **Metamorphosis:** Synth-rock for animated characters (yeah, I'm confused

photo are three standards in this biz for anyone that wants to be taken seriously. Quite honestly, if half of you bands were in New York City or Los Angeles, you'd be chewed up and spit out your first week in town. The competition you deal with here in the Bay is nothing compared to those markets. Try passing out flyers on the Sunset Strip at two in the morning or rehearsing in some dingy, wino-ridden warehouse in New York that even the rats try to avoid. *That's* competition. In the midst of all this criticism, let me offer some free advice: The music scene here is building considerable momentum. Take my word that in the next year or so, big guns within the industry will have their eyes focused on Tampa Bay. In fact, it's happening this very moment as you sit there resting on your laurels (b.k.a. your ass). A few weeks ago I received a call from a major label's A & R rep who voiced an interest in some of the acts here for potential signings. This is serious business folks. The bottom line is, when it happens (and it will), if you're not ready for what's going down *when* it goes down, you and your band will be out in the cold waiting for the next wave of interest to happen. And who knows, that could be in another ten years or so. **SMC MELEE...** The Southeastern Music Conference wrapped up its debut here Feb. 15-17. For year #1 the SMC attracted the attention of national movers as well as notables from the Bay. Two showcase

and "Sammy and Tex" with the rest remaining a mystery at this point. During a recent lunch with Wacholz, the elusive Dr. Killdrums let me know that a.) it was going to be a double album, b.) Paul O'Neill was producing, c.) he liked chicken burritos and d.) that was all the info I was going to get. Knowing their nature to delve into the obscure, there's no telling what they've got up their sleeves. Possibly another brick in the wall? **IRONING BORED...** Iron Maiden cancelled all of their Florida dates after Bruce Dickinson damaged his vocal chords. Thankfully, **ANTHRAX** didn't head straight back to NY and stuck around for a few intimately crowded club dates. In my moshingest dreams I never ever would've pictured Joey and da boys onstage at the Rock-It. Ah, but there they were Feb. 10 going full tilt for the capacity crowd. To the clubs credit, management allowed the pit to ensue without incident. As the band paraded through "Indians," "Antisocial," "Keep it in the Family" etc., we all sweated together in the crux of a very rare moment. Unfortunately the band got pissed at the sound during "I'm the Man" and ended the show a bit early. Either way, Anthrax ruled while it lasted and were very cool with fans after the show. **FROZEN CHERRY PIE...** Warrant played to a near capacity crowd in back of the Rock-It (the Rock-It Dome) on Feb. 16. Despite temperatures that dipped into the 40s, they took the stage with

bare arms and tattoos ablaze. Jani has worked out to be a decent frontman, but the stagediving bit... c'mon dude. Next thing you know the New Kids will be flinging their torsos into audiences of prepubescents. LA's **Risque**, openers for the MTV sponsored tour, pulled off a warm reception. My thanks to Risque's vocalist David who remembered my mug from LA and got me (and my cute friend Michelle Miller) back to the VIP room where Mr. Lane was assaulting some innocent foosball table. What next, switchblade combs? **OUT OF THE FIRE...** On the 17th **Don Dokken** slipped through town. Anyone that has doubted Don lately should take a second look. His live show kicked! Even with an admitted rusty voice Don pleased the sizable turnout with plenty of Dokken favorites and cuts off his latest, **Up From The Ashes**. One thing that really stood out was Don's guitar work on "Alone Again" which fell nowhere short of impressive. Yes, Don can play. Opening were locals **Uncle Sally** who, to their credit, commanded the stage along with the crowds response. **R.I.P. ...** Tampa Bay's musical community mourns the death of **Atheist** bass player **Roger Patterson**. At the age of 22 the bassist died on Feb. 12th when the group's tour van swerved off the road to avoid colliding with another vehicle in Covington, Louisiana. **Atheist** were returning home from a tour of the west coast Rest in peace...

"Try passing out flyers on the Sunset Strip at two in the morning or rehearsing in some dingy, wino-ridden warehouse in New York that even the rats try to avoid. *That's* competition."

too); 4.) **Vain Rachel:** Tom Keifer's little bro playing '70s-styled rock; 5.) **Sage:** Yawn past the first tracks to find the gems; 6.) **Lucian Blaque:** Instrumental metal that could rule if they had a vocalist; 7.) **Factory Black:** Groove twang with a splash of nostalgia; 8.) **Ugly Truth:** Jane's Chili Addition with staple chunka chunk guitar; 9.) **Archival:** Melodic metal from Dayton, Ohio (my hometown) accented by strong vocals; 10.) **Jade Lies:** NY's answer to what the Doors would have sounded like; 11.) **Bobby Devito:** Satch and Vai influenced tossed salad; 12.) **Rich Rags:** Perfectly polished tunes ready for the radio and the elevator; 13.) **Dogma:** Soul Asylumish crank that dares to be different; 14.) **De'us Vult:** Progressive, well written thrash for the intellectually minded; 15.) **Fylen:** Pop rock that touches on Rush with decent guitar; 16.) **Crystal Heart:** Cliche sleeze rock tainted by a weak production; 17.) **Strategy:** Germany's hopeful guitar virtuoso, Wilfred Vanderham, cutting through melodic Scorpions-like metal; 18.) **Big Picture:** Mooshy, environmentally conscientious love stuff; 19.) **Cherry Street:** From LA with last names like Roxx, Bangz and Razzle, Hanoi isn't far away; 20.) **Todd Grubbs/Universe:** Powerfully clean guitar, alluring vocals and the basic necessity — good songs. So there you have it. Believe me, I could have cut into some of these but I tried to be nice. Nonetheless, all of the above had the internal fortitude (better known as guts) or the brains to send their stuff in. Let it be known that the next time a bandmember walks up to me and says, "Hey dude, when you gonna write about our band?" and I haven't seen a promo kit, I'm going to heave. I'm serious (here it comes). For those of you that haven't caught on yet, a tape/bio/

nights simultaneously displayed over 50 acts at The Rock-It Club, The Tampa Theater and The Ritz. The Rock-It featured hard rock and metal which is where I ended up for the weekend. One act that totally blew me away was **Vandal** from Miami. Talk about tight, this band defined the word with aggressive, melodic music with balls. In one word, unreal. Tampa's **Caspian** were robbed by the sound with a second slot trial and error mix. The technical difficulties caused a poor gauge of the band's progressive abilities. **Bleeding Hearts** easily won the home crowd's approval with their powerful, radio-ready songs and **St. Warren** lifted the room's spirit with melodic metal and a subtle accent on their personal beliefs. For straight ahead rock with an edge, **Heartless** and **Uncle Sally** exhibited their backseat-styled standards while **Amboog-a-lard**, **Raped Ape** and **The Guff** made an impressionable mark on the withdrawn pit dwellers in the crowd. Showcasing last but not least was **Tyger Tyger** who had only three nights to rehearse with newest member, guitarist **Jeff Vitolo (Intice)**. Despite the obvious glitches, **Tyger Tyger** garnered twice the response with half a crowd as the room cleared for the night. Other bands that did fine jobs at this venue included **Secret Service**, **Autodrive**, **Walk the Chalk**, **Elysium**, **Cynic**, **Hatrix** and **Krunch**. Overall, the SMC was an excellent event that attracted over 400 attendees as well as overdue attention to the music scenes in Tampa Bay and the Southeast. **SPINALTAGE...** Savatage drummer **Steve Wacholz** just returned to town after a month at NYC's 321 Studios. The drum and bass tracks are finished for what looks to be a 26 song release due out in June. Possible song titles include "Streets," "Beyond Broadway"

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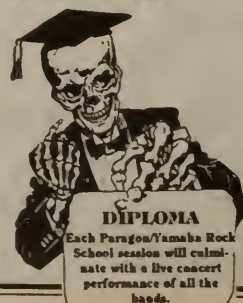
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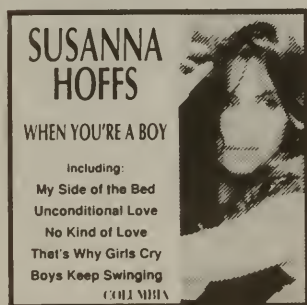
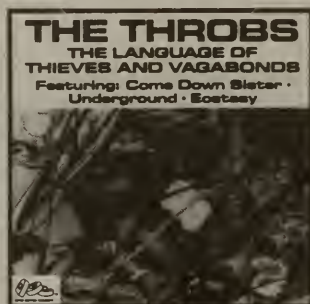
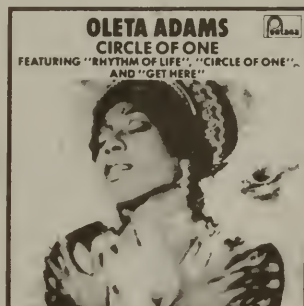


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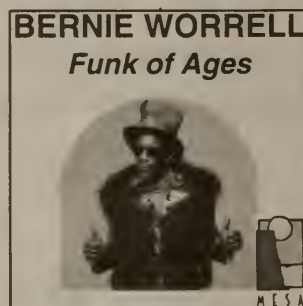
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SMOKESTACK LIGHTNING MARVELOUS MARVIN BOONE

The next sentence is an out and out lie. People are always coming to me and saying, "Marvin, what can I do in my community to support the blues?" Actually, if people did approach me on the street with this inquiry, I would tell them to go fall in love and get your heart crushed like a grape. That would give you the blues. However, that is only one aspect of the blues. The blues are sad. But the blues are also happy, sexy, dirty, frivolous and as serious as a desert war.

Falling in love may give you the blues, but getting all squishy inside does nothing to support the blues. In fact, love can keep you home at night instead of hanging out in clubs enjoying the blues as it was meant to be — live, raunchy, and in your face. If it wasn't for love (a handy label for something we can't explain) the blues probably wouldn't exist and neither would this column.

I'm glad love exists, and so is my parole officer. Writing this column every month gives him the illusion that I am doing something constructive with my life. But enough about me, the question remains: how can we support the blues?

First, you can buy as many blues discs as your recession dollars will permit. Play them at top volume at home and annoy your neighbors. When the police arrive, chances are, they will be blues lovers and want to know where you got that fine blues recording. Give them a couple of donuts, some coffee and a tape of whatever you are listening to. The cops will leave in a good mood and play the tape for all of their cop buddies. Birds will chirp, the sun will shine, and chances are you will be out in thirty days, unless of course, the judge is a wise man and knows that good blues cannot be too loud. The definition of a great blues song is one that is impossible to turn up too loud.

Second, to support the blues, patronize your local blues music emporiums and enjoy all the blues bands that are playing the kind of music that needs to be shared and enjoyed in a live atmosphere. There is nothing more powerful than a live blues band wailing away into the wee hours of the morning, playing for your applause, drinking free beer, and waiting for you to pass out so they can hit on your date.

Another good thing you can do is to join a blues club. Now, I'm not talking about a blues record club where they promise you a dozen discs for only a penny. And that's only if you agree to buy a disc a month until hell freezes over or until Dan Rather becomes watchable (whichever comes first). No! I mean a blues club like the one in The Tampa Bay area, called The Gulf Coast Blues Society. The Gulf Coast

Blues Society is an organization of folks who got together to help preserve and promote the blues in their area. There are blues societies all over the country, in Kansas City, San Francisco and possibly even where you are.

The Gulf Coast Blues society has a blues jam every Monday night, and they meet the first Tuesday of every month to toss around some wild notions on how to get more folks involved and exposed to the blues. They are also hoping to start an annual blues fest, like the one in San Francisco, to put the west coast of Florida on the blues map.

One member of this particular blues society has been singing the blues for 53 years! Her name is Loretta Glover and she is the real thing! She has sung with the Staple Singers, Little Milton, O.V. Wright and more. Loretta can be seen frequently at the Monday night jam sessions at the Green Iguana in Tampa.

To find out more, write the Gulfcoast Blues Society at P.O. Box 13513, St. Pete, FL 33713. The cost is only \$15.00 a year to join! If there isn't a club in your area, start one! Support the blues now before The New Kids On The Block or Kenny G. reproduce and take over the world.

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STREET NOTES

CHRISTOPHER ROBIN

Call me industrious or just call me lazy, but this month's *Street Notes* is going to be turned over to Michael Barnett, The Dancing Man. For our readers in Western and Central Florida, you'll remember The Dancing Man's murder and mayhem as a regular feature. For our new readers, starting next month, The Dancing Man will offer fine underground prose for your reading entertainment.

Before we get to the fiction, remember that next month *THRUST* will also start a reggae/world beat column due to the popularity of the genre, especially here in the Southeast. The column is yet untitled but will be penned by none other than Freeston Roberts, first class manager and promoter of the genre.

And special thanks go to everyone who helped the Tampa Fur is Dead benefit 98 Rock, Flashpoint Productions, the crew at Manchester (the Ritz), Animaliberation and of course the bands: Arazmo, Bleeding Hearts (who performed an incredible acoustic set), No Fraud, Forgotten Apostles, Tommy Tie Die and Psycho Tribe. Anyone who was at the venue early had the chance to see Psycho Tribe's van get totalled (and I mean totalled) by a swift moving, late braking Amtrack train. The band jumped out of their — I knew I should have bought a new starter — Ford van seconds before the collision. Don't worry though. The Amtrack train only received minor bumper scratches.

Full Sail Center for the Recording Arts, the #1 recording arts school in the United States, is embarking on a coast-to-coast tour to enlighten and entertain music, video and film enthusiasts about the entertainment industry. Founded in 1978, Full Sail is both an accredited school for the recording and video arts AND a state-of-the-art commercial recording operation. The Full Sail corporate offices are located in Winter Park, Florida with 40,000 square feet of classrooms, 7 studios, labs and observation areas.

The "Dreams Across America Tour" will be at EXPO AMERICA in Daytona Beach from March 14th-19th. Call 407-679-0100 for more information and dates.

And without further adieu, here's the story that started it all ...

THE DANCING MAN

by Michael Barnett © 1988, 89, 90

I was sitting on my sofa, minding my own business, just like always. The front doorbell rang. I knew it was the front doorbell, since I don't have a back door.

Naturally, I got up to answer this sound. I always do. My wife, before her death, said to me, "Why do you always have to answer the phone when it rings? Why do you have to answer the door just because the doorbell rings? Just because they ring doesn't mean you have to answer them. You're worse than Pavlov's dog."

I'll carry her memory as long as I live. After that I'll carry it dead.

Anyway, I got up from my couch, which is by the lamp I read by, and it looks damn good by the lamp, I might add. I opened the door. I forgot to look out the peephole, but since my wife died, I don't care much anymore if someone comes in and kills me.

This man in a green felt hat came in. Let me clarify that. He danced in. He danced right past me. As I think back on the way he came in, I'll bet my mouth was hanging open in amazement, since this man looked so much like my dead grandfather that I almost choked. As a matter of fact I did choke, and the man in the green felt hat patted my back as he danced by.

I think I said something like, "Who are you?" and "What are you doing here?" I might have said, "Why are you dancing on my floor?" But I can't remember exactly what I said. I was still astounded by the resemblance he carried on his face of my dead grandfather — the dead grandfather on my father's side of course.

My grandfather on my mother's side had died of liver cancer, which was a psychological disease according to the doctors. That is, up until they discovered it had killed him. By then it was too late for Fred, who died of the disease he imagined. Maybe that's the way things work. Perhaps if you imagine you have a disease, you get it. I sure wouldn't want to imagine I had leprosy or cancer. I'll stick with common colds and flues. They're much safer.

The man was quite dapper in his coat with tails, and I decided to sit on my couch by the lamp and watch. He slid across my hardwood waxed floors as if he was a dancer extraordinaire. I think he was.

I asked, "Where'd you learn to dance so beautifully?"

He didn't even look my way.

I thought perhaps he couldn't hear me, so I tried to catch his eye. This was useless. He didn't appear to see. At least he didn't appear to see me.

I gave up and yelled, "Where'd you learn to dance?" since I was beginning to think that maybe I'd like to learn as well. I wanted to be absolutely certain to find the teacher who had trained him. That teacher was obviously very good. I'd always wanted to learn to dance and now I imagined I would.

The man in the green felt hat still responded not. I sat back on my couch and continued to watch. He did all sorts of dances, it seemed, but the one I liked best was the one where he put his hands on his knees. He produced a flower from out of his coat. He sniffed it. Then he shoved it right down his throat. This made me curious, and I tried again to get the dancing man to tell me something about himself. I said, "You're pretty good. Where'd you learn to dance like that?"

He looked at me, or so it seemed, then he danced away again. ... Not completely away but into the bathroom where he peed in the toilet as he did the fox trot. He flushed it with a flick of his wrist and washed his hands in the sink next to it. He towed his hands on my guest towel and danced out of the bathroom and down the hall and into the kitchen. He danced round in circles until he danced to the front of my refrigerator. Opening it, he looked inside, and finding a chocolate bar, he stuffed it into his pocket. Then he danced some more.

He danced into the bedroom and got up on the bed. He danced into the closet and found the rope I had hidden there.

He danced back into the living room and tied the rope to a beam on my ceiling. I tried to stop him from making the noose. But it was no use. Each time I tried to stop him, he danced out of my hands. He danced to a chair and picked it up. He danced it over below his noose. He set the chair down in that very spot. He stood up on it. He put the noose around his neck.

Then he finally looked at me.

He said, "I have danced my final dance for you. Now my dancing days are through."

I yelled, "Don't do it!" as he danced off his chair.

His legs danced a while as he dangled there. I suppose I should have cut him down, but who was I to decide his fate?

The rest of the story is simple to tell. I phoned the police. They had many questions to ask about the man. I didn't tell them he'd danced for me. I told them I thought him most likely insane.

They said things like, "Why didn't you stop him from hanging himself?" and "Where were you when all this was going on?"

Of course, to save myself, I told them I'd been asleep on my couch. I told them, "I'm a very sound sleeper. I never heard a thing."

"Well, then how did he get in?" one detective asked.

This I thought to be a rather clever question. I told them the truth. "Why, he rang the doorbell and I let him in."

Then I lied. I told them I'd let him in and then fallen asleep. "When I awoke," I continued, "this is the sight I was greeted with. I immediately called you, and, well, here you are."

They asked me many more questions and soon began to get on my nerves. I think they sensed this. They finally left.

The ambulance men had removed the body earlier. The house was a wreck. I cleaned up as much as I felt necessary. I sat on my couch and turned on the television set. It's a new one. The picture is quite clear. I wondered if anyone else would come dancing in here.

The End

THRUST

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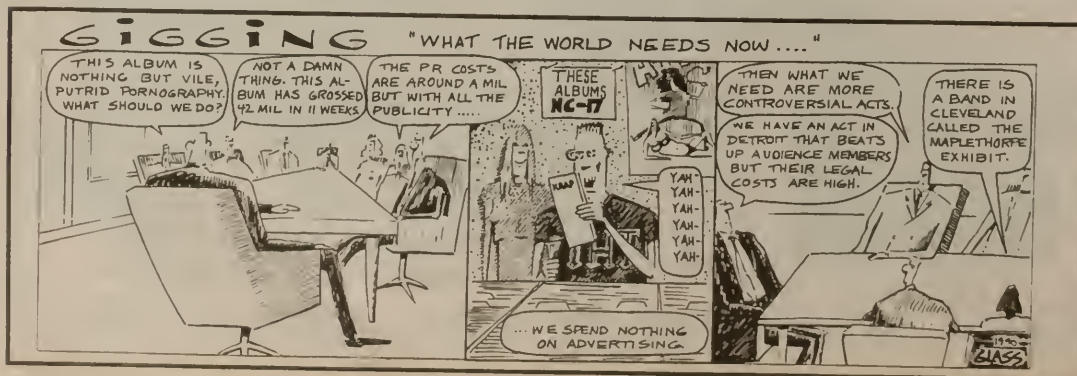
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LIVING COLOUR

AN INTERVIEW BY DJ JUSTICE



Slamming onto the scene in '88, Living Colour placed a serious attitude check on the general public. Former perceptions of what rock & roll was and who should be playing it faced challenge with the band's debut, *Vivid*. Ultimately, the release sold over one million copies and the band's subsequent tour with the Stones sold-out across the country. The group's sophomore release, *Time's Up*, reinforces the groundwork formerly laid down with a staunch ability to wail. Filled with controversy ("Elvis is Dead") and concern ("Fight the Fight" and "New Jack Theme"), Living Colour have come to be known as the band that says what they mean. And people are listening.

The following interview was conducted with LC's opinionated and insightful drummer, Will Calhoun, before a recent show in Indianapolis. Due to the length of the interview, part II will run in the next issue.

Writing On The WALL

THRUST: First, I'd like to back track a bit if we can. Was there a time during the release of *Vivid* when you wondered whether or not people were going to catch on?

WILL CALHOUN: I wasn't concerned with it. I mean, of course, we did a record and I wanted the record to sell, but my concern was *when* they were going to catch on. I knew it wasn't because the band didn't sound good. There were a lot of other things like people not being able to deal with us because we're black or black radio not really playing *black music*. They play pop and rap, and rock radio has changed its format to pop and classic rock radio. So a lot of the newer rock and metal acts fell between the cracks. I knew that it wasn't just about people catching on. I knew we had to tackle more than the audience. We had to tackle the industry. We had to tackle the corporate machines of the radio stations and record companies. I knew it wasn't about people saying "Wow, I dig this band." Metallica sells out wherever they go and their music isn't on the radio. It's not about people digging Metallica.

So the people were easier to win over than the other elements of the big picture. It's up to us win over the people. I mean, you got to go out and kick ass ... period. And it's not rudimentarily going out there and slamming. It's letting people know when they walk away from the gig that you're not just up there trying to be cute. There's a conscious thought about the lyric, the music, the solos and how the whole package gets across.

I know the Stones tour is well documented at this point but I'm wondering how the band looks back on the whole experience.

It was great. The only part about it that sucks is that on some level we're going to have to go out with other bands. The thing about the Stones tour was that it was so big and people relate to us as opening for the Stones. What are you going to do after that? It's difficult at times when you get on a bill with other bands and they get a little intimidated or feel weird because we opened for the Stones. It's something we have to deal with, because it's not over. We've got to go out and sell this record and a third and fourth record. On one level it was great and on another it's kind of haunting us. A lot of promoters have a weird vibe about that. And it's difficult for your fans. Once you've opened up for the Stones you're going to turn around and open for INXS or Jane's Addiction? Looking back though, it was great. We were asked to do two weeks and the tour came out of that deal.

A lot of people talk about the live show without looking at the actual event. What goes on during a Living Colour show?

It's interesting because it's different every night. We're all emotional people and it's difficult for us to just go up there and play. Some places we play are sit-down theaters and half the crowd wants to stand. Security is making them sit and there's this mixed vibe between the people that are going crazy and the people that are chilling out. So onstage we try to put out as much as we can. The four of us have nights where there's a

lot of improvisation going on and it sounds like it. But the main thing is the focus of the band and getting that across more so than any light machine, smoke machine, explosions or stage-diving. Onstage it's sort of like being in a game or in the ring with somebody. And you have this certain energy even though you've played this game before. Every time you get into that ring your strategy has to be different for every partner. I look at the gig like getting in the ring to see what the audience is like. If the audience is dead I don't say, "This audience sucks." I don't let it dominate my vibe. You learn that not everybody gets into your music the same way. Our first time in Europe a lot of people were tripping on us playing rock, funk and reggae. We were written up over there as the black Led Zeppelin and people were expecting that when we got there.

There must have been some degree of anxiety or anticipation when you went to the drawing board with *Time's Up*.

There was a lot of anxiety. But I don't think anybody was worried about the sophomore jinx at all. We were anxious to go in and do it on one level and on the other level we had a lot of different songs. The best idea that we could come up with was to go to LA and record as many songs as we could and pick out the best.

It seems to be a crucial element within Living Colour to address the issues that have an effect on us as people.

It's important to us because it's real. If you listen to the music and talk to us, we're real people. There seems to be a lack of reality in society. It's really kind of a pass the buck thing with this war and how people are buying this CNN stuff and what's in the papers. All of a sudden, if you're against the war you're a bum. Check out the news and the way they talk about the rallies ... and the tone in their voices. Being against the war is not cool. The way they show folks for the war, there's more flags, more little kids, more women, and they try to get blacks and minorities on to show a more unified scene. That's the mentality of it and that's jive. We're just singing and writing and thinking about things that interest us. Technically we don't write about being happy in the USA or going down to the beach and going surfing. The problem is a lot of artists aren't doing it. I still consider Peter Gabriel a very sincere artist and there are a few out there still doing it for the art. Jazz is like a forgotten language now. The jazz musicians that are still out there are being sincere with the music. Other than that, it bugs me out to drive somewhere for an hour and hear love songs the whole time. It's like, come on, there's more happening than that. What makes a person follow a religious leader? What makes a kid want to get on drugs? Is it the drug or is it the family structure? What makes a little girl, knowing that not using birth control can get her pregnant, still not use it. "Someone Like You," "Pride," all of those tunes are our reality, things that we live and experience. The reason that we write about them is that those things are in the forefront of our minds. We pulled into a parking lot today in the back of the club and someone had spray painted on the

wall "WC hates niggers" and "F**k niggers." So we asked the production manager for spray paint and we covered it over. Vernon wrote on the wall "Living Colour ain't going for that" and we all signed it. This guy behind me was like, "Yeah that's a drag. That's been up on the wall for so long and no one's had the guts to spray it down." And I'm like, "That's bullshit. You didn't do anything about it." It's like, "Yeah, I know that it's wrong but it's there." I asked a guy what WC meant and he said it was some high-school and there was this incident of some kids getting on stage and burning a flag. Something went down in the school and some kids painted that. I knew there was some paranoia because people started calling the club telling them "Please tell Living Colour to excuse that in the parking lot because that's not the way we think." I mean, to get all those calls from folks that were so concerned and for the shit to still be on the wall doesn't make any sense to me. The reality was us showing up and it still being on the wall. If somebody gave a f**k they would have took it off. That hurt me more than seeing it on the wall. That's what I mean when I talk about a lack of reality. You've got to be careful. The little innuendos keep the fire burning. It's something that we all need to be more conscious of. If you don't like the "N" word, don't use it. If your friends use it, stop and say "Yo, around me." I'm guilty of it too. I have friends that use the "N" word and I don't dig it. It's like, "Why don't you chill out?" They chill out and an hour later you hear it again.

Do you get people who patronize the band or can you tell who is for real?

You can tell. Like tonight is a weird vibe; I'm not going to lie. A lot of the kids really like the band and the music. On the other hand, they don't know how to relate to us because they've been told something or they've seen something. You can tell they don't know how to relate to us or come up and ask for an autograph. And some of them say things like "People talk about you guys being black but it doesn't really matter. I think it's really about the music." When they're saying that, whether they mean it or not, they're trying to ease their own tensions 'cause I'm cool. The guy can be a racist and I'll still be cool with my shit. That's the way I was brought up and that's the way it's been for black people in this country. So you have people that patronize the band and say all kinds of jive stuff, you have women that patronize the band, you have labels that patronize the band. There's elements of that, definitely.

Are people getting over the black thing?

The black thing has nothing to do with the music, let's face it. Being black and playing this music has nothing to do with it. It's really a racial thing and it's ignorance. It's going to be there and I'm not expecting it to go away because I'm black and I know this is a racist country. Whether I'm in Rolling Stone or some ethnic magazine they're going to say it about us. They say it about us when we're in a black magazine. So it's not a one-sided issue. I think that's an example of people coming to grips with themselves. If you like the music you like the music.

TO BE CONTINUED

The

Charlatans

So, what is psychedelic, hypnotic, groove-infested, and has quite a bit of a stiff upper lip? It's *The Charlatans UK* — the newest, most unique band from the north of England whose popularity has been growing in the States. Their distinct Manchester sound, complete with a trademark Hammond organ and variety of musical influences, has brought this group to the top of today's independent and national charts. Success wasn't easy, but it's definitely there. The Charlatans' latest single, "The Only One I Know," sold more than 150,000 copies in its first few weeks of release. Not bad for five young men all in their early twenties. Vocalist Tim Burgess, guitarist Jon Baker, bassist Martin Blunt, and drummer Jon Brookes combine with Rob Collins and his powerful Hammond organ to make up this ambitious band.

BY CHRISTINE COURTNEY

Album and concert reviews describe their sound as an "out-of-control wild guitar churning organ blurring drum battered wig-out." They've burst into the '90s music scene with originality by breaking away from the overdone, sample-filled, acid-house music of the late '80s. Dominated by rhythm, the recipe of The Charlatans music blends the psychedelic sounds of

the 1960s with the groove beats of 1990s to perfection. Their persistence to be different has paid off, and has been inspirational to many other bands around the world. In a recent phone conversation, Jon Brookes explained the background of their breakthrough and his feelings on The Charlatans UK's trippy takeover of America's alternative scene.

THRUST: How did the Charlatans UK begin its career?

JON BROOKES: The Charlatans started around late 1988, early '89, and we were a four piece group at that point. We started playing the northwest of England quite a bit, not doing too bad, but not playing to more than 50 or 60 people a night. Then we started to write a lot of songs. They sounded really good but there was a bit of an atmosphere missing. It wasn't really the edge that we needed. So at that point we started to know Tim on a regular basis — he went to our concerts — and Jon the guitarist, and then we started to regroup ... with them included. That was in the middle of '89. Then we continued with the writing and tried to get some record company recognition. Unfortunately, there wasn't any at all because we were considered radical music. Using the Hammond organ and all, people really weren't used to that. They expected samples and all the rest of it, but we couldn't afford any of that. So we stuck by what we had, knowing that they would find it a little hard to swallow. Then at the end of 1989 we took out a loan to record our first single, "Indian Rope." We were hoping to sell a thousand copies to break even, but ended up selling 20,000 copies.

That's pretty amazing.

Yeah. So after that we managed to get a record contract with Beggars Banquet. After all, the others had told us we were no good and then came back and told us how good we were. We stuck with Beggars Banquet and released our album, *Some Friendly*, which went in at #9 on the British charts.

The distinct sound coming from Manchester bands has had a growing popularity here in the States. To you, what makes the Charlatans UK different from the others?

We're one of the original bands and a lot of groups missed the point. I mean, we were getting into house music, but we were listening to a lot of music — '60s music and reggae music as well. We managed to get influenced by this stuff, but without going down any one certain path; we created our own path.

So you put it all together, in a sense, to create your own style.

Yeah. We're influenced by different things, but we never give too much away. What we do is unique, but there are groups trying to be like us — with a Hammond organ and all — but it's more of a '60s feel; and they can gear a dance beat, so they presume they're listening to house music. Instead of doing what we do and balancing it perfect, they just go off on a tangent and end up sounding like a '60s retro group or a pop-house group.

Do you feel that the popularity of other British bands such as the Stone Roses or Happy Mondays gave you a big break, or did you give them the break they needed?

We got our break by writing good stuff and by being in the right place at the right time. Basically, we do what we've done all along. People just got fed up with the mundane music that was out and they looked for an alternative and we were there.

I've noticed a trend towards conveying the peace and love ideals of the '60s into the music of the '90s. Is one of The Charlatans UK's goals to keep these ideals alive in your music? We don't try to dictate what people should do with their feelings, but I think every Charlatans gig is like an event ... in its feeling of unity among the people. Certainly we try to convey a message of calm ... yet excitement at the same



UK.

time. We don't want to pop back to old ideals because I don't think they really work for us.

How do you feel about the Manchester sound becoming increasingly popular in America?

I think that the Charlatans could be the biggest group in America for a long while. I don't think that you'll see much more coming from Britain that's relevant. The Charlatans are the only relevant group. The town is dried up. It dried up a little while ago and this popularity is just the after-effect. We appreciate that we're very lucky and that we're all very good at what we do. We're generally more in tune with what we're doing, and when we take it to the stage we're in control. Back to the drug issue ... we don't really do them because we find that we can't give it our best shot. But then again, there's different opinions. I've seen groups that are not particularly outstanding, but I've had a better time at one gig than another, if you know what I mean. I think it's more the feeling you get at a gig that makes you have a good time.

Is there a lot of competition among the Northern English bands?

We just get on with what we do and they get on with what they do, and if our paths cross, we just say "Hello," and keep on. We're not really interested in other groups, but we are influenced by lots of bands.

Such as?

The Stranglers, The Beatles, The Clash, The Byrds, Sex Pistols. We're really into British pop music. The Sex Pistols were a great pop band, and I feel like pop's gone now. That's what annoys me. Pop music was such a wild thing. I mean, The Rolling Stones right through to The Clash or the Buzzcocks. That was all brilliant pop music.

The Charlatans have received excellent concert reviews. Do you enjoy performing live more than recording in a studio?

I like recording in the studio, but live music is very for the moment. Playing live is unique, but a bit of a drag sometimes.

Are you working on a new album yet or is the band taking time away from the studio to tour?
Well, we promised we'd come to America so we have to do that first, but we plan to do another album this autumn.

The Charlatans UK's music is definitely unique.

How does the band write songs?

It starts off with a riff or a drum beat because there's no real brilliant song writers. We just do a little bit and it grows. It's very organic. It starts off as a group effort, and then goes away and becomes an individual effort for a while. Then the group comes back with their individual ideas and puts their bits into the piece. It's very, how do you say it, democratic.

Does the band have any apprehensions about this first tour of the States?

We were all a bit nervous about coming over with this war going on. I think the sooner things are over and done with over there, the better. My view, personally, is that I'd rather be on the side with the biggest stick. I feel sorry for the people in Iraq because they've got such an asshole looking after them.

So what can Americans expect when we see The Charlatans UK live?

An assault on the senses. The Charlatans are influenced by feedback, melody, and rhythm, not necessarily in that order, but that's what they'll get. Something unique.

"we want to make
intelligent music and
play it like
mindless fools"
— chagall guevara



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SOUTHEAST

TAMPA/WEST FLA. BY DJ JUSTICE

February was a great month for music professionals around the country to hit Tampa Bay. THE 11th ANNUAL SUMMIT CONFERENCE converged on this city Feb. 7-10, presented by PERFORMANCE MAGAZINE. The conference attracted pros like BON JOVI manager DOC McGHEE and legendary promoter BILL GRAHAM. With the main focus on the touring industry, the big guns of promotion took full advantage of the network factor during the four day event. The summit concluded the 10th at Bayfront in St. Pete with the 1990 Performance Readers Poll Awards Show. Making its debut here Feb. 15-17, the first SOUTHEASTERN MUSIC CONFERENCE managed to draw a considerable amount of national exposure and regional support. Over fifty bands played to crowds at the Tampa Theater, the Rock-It Club and the Ritz over a two night period. Showcase acts featured in and out of towners including MAD FOR ELECTRA, BACKTRACK BLUES BAND, STEEL TEARS, CASPIAN, AUTODRIVE, VANDAL, HEARTLESS, CORAL GABLES, FORGOTTEN APOSTLES, MULTI COLOR HOUSE, DELORIS TELESCOPE, RAPED APE, ST. WARREN, FACTORY BLACK, TYGER TYGER, MOD-L CITIZEN, THE GOODS and BLEEDING HEARTS amongst others. Industry personnel from labels such as Columbia, Epic, MCA, Atco and Atlantic offered their savoir-faire during panels with topics ranging from management to A&R to promotion. For its first year around, the 3 day conference attracted over 400 attendants. With the success of this year's SMC, organized by MORRISOUND STUDIO's Tom Morris, the southeast can look forward to year number two. Recently through town were ANTHRAX (after IRON MAIDEN cancelled all of their Florida dates), WARRANT/RISQUE, TESTAMENT and SLAYER, INXS/SOUP DRAGONS, DON DOKKEN and locals UNCLE

SALLY, AC/DC with openers KING'S X, and JANE'S ADDICTION with SUICIDAL TENDENCIES. In regards to the Jane's show, security personnel from VIP were seen forcefully ejecting a numerous amount of the fans in attendance. According to Donna Allen, the event coordinator for Bayfront Arena, no arrests were reported at the sold-out event. Tampa Bay's musical community mourns the death of ATHEIST bass player ROGER PATTERSON. At the age of 22, the bassist was killed on Feb. 12th in Covington, Louisiana when the group's van swerved to avoid colliding with another vehicle. The band was returning home following a tour of the west coast.

ORLANDO/CENTRAL FLA. BY MATT KELEMAN

Condolences to disappointed IRON MAIDEN fans who bought tickets to their cancelled Orlando Arena appearance. Hopefully you got a chance to meet Nicko McBrain and Janick Gers at the Plus Three Lounge who were gracious enough to show up and sign autographs. Anthrax eased the pain by playing the Beacham Theatre. Opening was SLOW, who are rapidly gaining a devoted following in central Florida with their intense sound. They will be releasing a 6-song cassette in the near future. One of the tracks will be on the forthcoming ANIMAL LIBERATION benefit cassette to be released at the end of March. The organization hosted a show March 5th at the Beach Club, where SLOW, ALABASTER, and BLACK CARS & BOTTLE ROCKETS appeared. The theme was Dissection Awareness. For more information about Animal Liberation, call (407) 843-4441. The ALLMAN BROTHERS and MARK LINDSAY (formerly of Paul Revere and the Raiders) will be making use of the facilities at FULL SAIL which recently won several awards at the Addies. FEAR OF GLORY, a band out of Atlanta, will also be recording at the studio in March. GARY PLATT will handle the production chores. AZREAL has been

working on two songs that will complete a full-length album to be out in April. The new songs sound good live and should transfer well to record. THOMAS GARCIA is currently working on an album for UK-based Alien Records. GHOST, featuring Paul Chapman of UFO and WAYSTED fame, have completed work on their demo. They will be playing the area at the end of March. THE GENITORTURERS are completing work on their first album. They should also be playing a date with former MEAT MEN vocalist TESCO VEE. Not a show for the faint of heart. Also slated to play the area soon will be BEME SEED AND THE STARVATION ARMY. Beme Seed features former Butthole Surfers' dancer Kathleen on vocals. They will be playing Club Spacefish on March 13. Also at Spacefish will be DAMAGE, BRAILLE CLOSET and TONE UNKNOWN on the 20th. FIREHOSE and the STORM ORPHANS will play on April 3rd. Speaking of Spacefish, the club is hoping to relocate in April to a downtown location. This will benefit bands and patrons alike as the club may be open four nights a week and will offer more acts at lower prices than previously available. In the afternoon on 89.9 WUCF the progressive music advocates have finally won concessions in bringing alternative music to the community. And all of this when people are actually awake to tune in. Recently YO LA TENGO sat in at the studio and played a few songs live on the air. That's all. In the meantime, pray for peace and the hope of an eventual BAD BRAINS reunion.

JACKSONVILLE/NORTH FLA. BY LESLIE R. MARINI

Fresh off the Brickyard Road, and in the studio, it's JOHNNY VAN ZANT in Nashville with members of LYNNYRD SKYNYRD TRIBUTE. While Johnny is in, the rest of the band (Bobby Capps, Robbie Morris, Robert Paul, and Eric Lundgren), as well as ex-CIRCUS bassist Eddie Selph, are keeping up their chops and displaying extraordinary talents as the REGULATORS. Catch

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MUSIC REPORT

the Regulators while you can. It won't be long before they hit the road with Johnny again, possibly to open for the Black Crowes and possibly ZZ Top. Keyboard/vocalist **BOBBY CAPPS** will emcee an event in Fort Myers to aid a group of musicians recently injured in an explosion. Bobby and Eric Lundgren have written a song, "Can't Take the Music Away" for the event also featuring ten other bands. **CONTINENTAL RAY-RAY** has plans to reopen the 7:30 Club in Riverside. Look for a March date with **FRANK AND TIM'S BAND** headlining, **F.O.C.** opening up. Get there early for the T-shirts. On the metal scene, originals are it with bands like **WEAPON**, **MAD MAX**, **INFERNO**, **TAJA**, and **CHRONIC REALITY** breaking the covers-only rules. Orlando's **IRON CROSS** has been gathering an impressive number to their shows. **THE SOUL GUARDIANS** held their release party Valentines Day at Applejacks with help from locals **KELLY ELLIS**, **ARVID SMITH**, and **ANDY KING**, who tell me that the **CRAWFISH OF LOVE** are still together. Look for their last show soon. The Creative Music Coalition has been in hibernation over the winter, but board director **ARVID SMITH** has plans to re-organize and get active once again. Hopefully, things will work out. Watch this section of **THRUST** for more info. Metal Blade's **GOO GOO DOLLS** are garnering a lot of well deserved press. Look for them in Tallahassee and Palatka. You can expect **NATIONAL PEOPLE'S GANG**, **BUDDY MILES**, and **LIVING COLOR/KING'S X** throughout the area in March. Whew! If that ain't enough, I don't know what is. Keep it tight.

ATLANTA/GEORGIA BY DOUGLAS HOOD

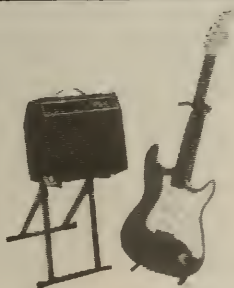
Among the select few chosen for the annual SXSW celebration in Austin were local bands **BAS CLAS**, **VIC CHESTNUT**, **ELLEN JAMES SOCIETY**, **GREENHOUSE**, **THE JODY GRIND**, **LAVA LOVE**, **LOVE TRACTOR** and **RIGHT AS RAIN**. Mammoth Records have two new releases for the masses.

BLACKGIRLS present us with their third release, *Happy*, produced by **JOE BOYD** (R.E.M., Billy Bragg). Also slated for release will be a five song EP by **BLAKE BABIES**, entitled *ROSY JACK WORLD*. **DIRT** have been in Chicago working with noted producer **STEVE ALBINI**. The band is still waiting for red tape to unravel from around their debut album on Tupelo. In the meantime they released a single on *Worry Bird* and could possibly do another. In addition to the *Worry Bird* roster, **DOLL SQUAD** has completed a three song EP in Loganville. This is the same studio where **THE TOMBSTONES** recorded their new album for Relativity. Safety Net Records has released the debut single for **SWELL** (formerly Homemade Sister). It features "Rip the Wreck" b/w "Merry." **MERCYLAND** has called it a day, but not before releasing *ENTER THE CRAFTY BEAR*, a four song EP out on Planned Obsolescence. **HOLLYFAITH** has reformed after a brief hiatus. In the interim, vocalist Rob Aldridge has been fronting **THING 1 THING 2**, while bassist David Franklin found time to complete his debut, *BONES AND ALL*. The band added drummer Jeff Warneke (Blood Poets) to replace Chet Jameson. **STIFF KITTY** have completed a 3-song cassette produced by **GEORGE PAPPAS** at **CHESHIRE SOUND**. The tape will be shopped by **DRASTIC MEASURES** in hopes of landing a deal. **MICHELLE MALONE** and **DRAG THE RIVER** were in as well remixing "Into the Night" with George Pappas, probably the next single for Arista. **THE REV. BILLY C. WIRTZ** has a new release, *BACKSLIDER'S TRACTOR PULL* (Hightone). His followers, **THE FIRST HOUSE OF POLYESTER WORSHIP** AND **HORIZONTAL THROBBING TEEN-AGE DESIRE**, consider it a relic. **PORN ORCHARD**, **INSANE JANE** and **BEGGAR WEEDS** (produced by Michael Stipe) have been working at John Keane's studio in Athens.

MIAMI/SOUTH FLA. BY ALEXANDRA NEWHOFF

"What do you say," South Florida, to a magazine uniting forces with a music scene so powerful that four local bands were pulled off the street within a year and "thrust" into the eye of the alarmed public? Here's to us. The most eagerly awaited releases in this city is the debut effort from Ft. Lauderdale's **SAIGON KICK**. When it came out on February 12th, Saigon Kick shifted the Southeast into high gear with inquisitive visibility on the musical map. The record release party was filled with confident proclaim and the first single, "What You Say" has charted **WSHE's** Top 10 requests since its first day of release. Look for their triumphant return as degenerate rock stars on March 15th with **VANDAL** and **AMBOOG-A-LARD** after the Cheap Trick tour. *UNSIGNED PART II: THE DOTTED LINE* is Stryder Records follow-up to the first compilation of local songs. The sequel features a unique blend of local talent including **COLD TURKEY**, **STORMBRINGER**, **CANAVERAL**, **THE ITCH**, **SWEATIN' BULLETS**, **SHANGHI-MUTT** and **FARRCRY**... Speaking of Farrcry, they are currently recording their demo at Gled Sound with **GARY STRYDER** behind the control board: As winners of the Fall Brawl, this band heightens their popularity with one of the biggest fan clubs in Miami and a favorite opening act for such notables as Sweet F.A. and Trixter. It seems as if everyone is in town these days packing the **BUTTON SOUTH** on weekends with extremely familiar faces. **RACHEL BOLAN** and **SEBASTIAN** are a few of the notable hangers keeping company these days with **MICHAEL WAGENER** and **YNGWIE MALMSTEEN**, who's currently rehearsing in North Miami in anticipation of recording at Criteria with his new label, Elektra. **NUCLEAR VALDEZ** is in the middle of their second record at Criteria that is slated for an early summer release. Everyone came out to support our favorite hillbilly rock band, **THE MAVERICKS**, including their own TCA's **JOHN TAVOR** sporting his ever-impressive top ha. Since the South Florida Music Awards, **THE GOODS** have developed an uncanny rapport with new fans, including Skid Row. Perhaps The Skids can do for the Goods what they did for Saigon Kick. Keep The Peace.

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SONIC GOSPEL

GEEKS IN TRIPLICATE

Okay, let us first address a publishing problem. For reasons unbeknownst, this column has sprouted some form of goiter. It is the line beneath its title that reads 'Dr. Fong.' Bruce Marshall (who used to be known as Dr. Fong before he designed "Diva for the 90s") claims he has no idea where it came from. To me, Bill "Guava Bob" Smith, and Steve "Electric Balm" Moller, it feels kind of like what Diana Ross did to the Supremes or something. The diva also didn't show up this morning. He is now dead to us. Well, fine. The matter at hand is production. Someone needs to be in charge of this. They title this person the producer. So, what exactly does a producer do? Hmm. Eats Pepto Bismol? Drinks designer water? Carries a phone but never answers it? Schedules appointments that he has no intention of attending? Buys the beer? Yep, he is called the producer because he produces the booze and the food. No, really, he has to produce guest passes to all the sleaziest clubs and shows, too.

These are heavy responsibilities. What all this melts down to is this: the producer is the person in charge of the whole project. If the record is wonderful and millions swoon at the feet of the artists, Grammys are won, and everyone lives happily ever after, the producer is a genius. If it bombs and sells four copies, the producer is a loser. There is no in between. Hence the Pepto Bismol.

A producer is there to provide an objective opinion. Whether this person is a bombastic totalitarian or a passive section of wallpaper varies from producer to producer. Ideally, he is going to take what the artists have created and mold it into a product that will further their careers (in other words, sell).

If you're a musician and/or a writer, you have had arguments (to say the least) with other musicians and/or writers over how music should be arranged and performed. When you're forking out big bucks for studio time, this is no good. The waste of money aside, everyone will get weirded out from the tension and not play their best.

It is very difficult for someone to be objective about their own work. Is this song too long? Can you really tell if the vocal was just right? Is the solo truly amazing, or just as lame as the last 62 tries?

This is where the producer comes in. When a artist or band decides to use someone as a producer, they are placing trust in this person to make judgements, to have the vision to lead the artists to a final product, and to have more or less final say on creative decisions.

What qualifies someone as a good producer? Buying your lunch at every meeting and having a snazzy business card helps. Providing multiple forms of gratification won't hurt either. The real essence of the issue is trust. The best references anyone has are past projects. Listen.

Ask potential producers to mix one of your songs for you in the studio he normally prefers to work in. Drop in for part of the session to see if working together is feasible. Sometimes egos and personalities are not compatible. The studio environment is a small, intense place. Don't wait until you begin the real sessions to find out.

The person you choose should be familiar

with the market for which your product is intended. Is it to book gigs in clubs? Is this something to be sold as a local release? To shop to record labels? All of the above?

Beware of bullshit. Don't get talked into anything you're not convinced is right. Once you have made a decision, stick to it. You have hired someone to do a job; let them do it. This doesn't mean your input isn't important; it is. Do your job and let the producer do his.

How does a producer get paid? Good question. There are a number of avenues for the costs of production. Ideally, use someone else's money. Now back to reality. If the project is one that you are initiating, you'll be looking for ways to meet the staggering costs. Here are some of the alternate ways of dealing with the need for cash.

The cost of studio time is always negotiable. If you use off hours (like the middle of the night) and weekends, you can often get a reduced rate. An empty studio costs the owners money. They hate that. It is not unusual to book the hours that are open for substantial discounts. You may occasionally get cancelled at the last minute, or pushed back a few hours, but the savings are worth it. Let the producer worry about this if you can. He may frequent a studio that will give him an excellent rate. If you're an artist, be an artist. Let the business folks be business folks.

Engineers (the guys who operate all the toys in the studio) get paid by the hour. Sometimes the engineer is included in hourly studio rates, other times you have to bring in your own. The best idea is to let the producer select the engineer he prefers to work with. This will speed the process of recording dramatically, as well as helping to ensure a great environment.

Producers get paid in a variety of ways. Some charge a flat production fee based on the whole project or per song. Others will waive any fees up front in exchange for a percentage from the sale of the product later. Still others will charge a single fee that includes all the studio time, and materials necessary to finish the project.

A production company is a firm that specializes in putting together projects for other people. The producers will find an artist they believe has something the public will buy, and will invest their time, effort, and money in developing the artist to that end.

The production company may very well arrange all the financing for your demos, promotional materials, and so on, as well as put you into the hands of a capable management company and booking agent. They'll also shop your demos to the record companies.

Remember this: although we are all in this business because we love music, we are also in it to feed ourselves. The real goal of everyone involved is to make money. You and your music are a product. In dealing with management, producers, booking agents, and record companies, you are assembling a staff to package and market that product. You can't do all to these things so don't even try. Let someone who knows the business and wears a tie worry about it. Just keep on making great music. (Or realize you suck, do the world a favor, and quit).

NEW PRODUCT BUYERS GUIDE

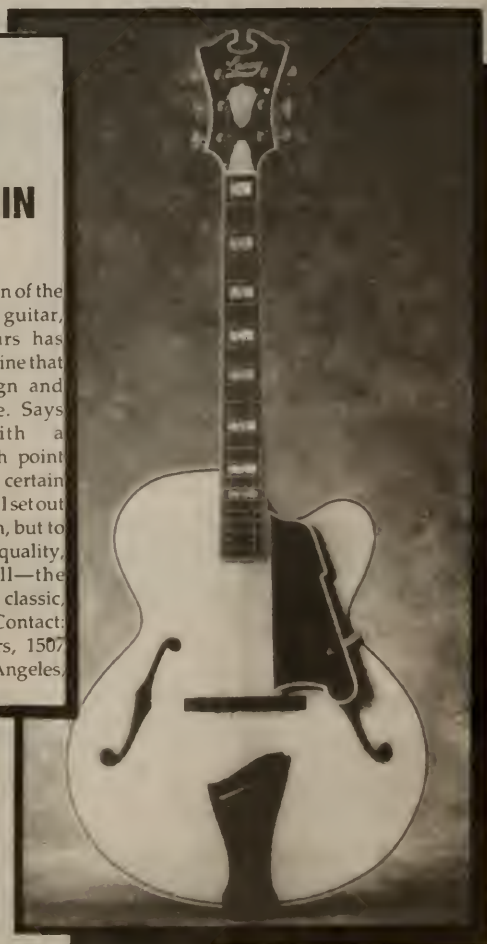
SAMSON'S RUGGED WIRELESS

With a company name like Samson, it's befitting that the manufacturer should emphasize strength and solidity in its products. These are exactly the characteristics of the company's new wireless microphone system, known as the UHF series. Providing a better level of clarity in wireless microphone performance, the UHF series is available in belt pack or hand-held versions. Contact: Samson Technologies Corp., 485-19 S. Broadway, Hicksville, NY 11801.



LACEY CAPTURES CLASSIC ELEGANCE IN PREMIER

With the introduction of the Premier Arch-Top guitar, Mark Lacey Guitars has created a top-notch line that is elegant in design and distinctive in tone. Says Lacey: "As with a Stradivarius, a high point has been reached in certain vintage instruments. I set out not to improve upon, but to capture the finest quality, and—most of all—the beautiful sound of a classic arch-top guitar." Contact: Mark Lacey Guitars, 1507 N. Gardner St., Los Angeles, CA 90046.





SAIGON KICK

Two and half years ago some close friends were hanging out flipping the buttons to see what was on cable. Seeing Platoon and Hamburger Hill on competing stations, one of the guys commented, "What is Hollywood on, some kind of Saigon kick?"

That was it, the perfect name. And so began the story of Saigon Kick, latest in the ever increasing roster of Florida bands, such as Savatage, Crimson Glory, and Nuclear Valdez, to reach the big time. Saigon Kick's debut album on Atlantic is weeks old and already creating a sensation, getting air play from one end of America to the other. The band's hometown station, Ft. Lauderdale's WSHE, has their debut single "What You Say" sitting comfortably at the number one position in the "Top Ten at Ten," the daily compilation of the most requested songs.

What kind of beast is this Saigon Kick animal? They're not a metal band, they're not a progressive band, they're not a thrash band, and they're not a plain old rock band. Saigon Kick combines elements of all and comes up with something distinctively their own. Although they grew up listening to Zeppelin, Skynyrd, Hendrix, and the Beatles, their influences also include contemporaries such as

being obscure and famous at the same time.

Saigon Kick made it a goal to open for national acts and, through perseverance and the refusal to take no for an answer, landed choice opening spots with Faith No More, Skid Row, 24-7 Spies, The Godfathers, and about a dozen others. Soon Saigon Kick was the most in-demand band in South Florida.

A member of the Skid Row entourage was so impressed with Saigon Kick that he went raving to Jason Flom (Atlantic A&R). Saigon Kick had just won two major awards at the South Florida Music Awards, which landed them in an article in Billboard, which in turn landed them on Flom's desk. A few phone calls to Florida club managers and Flom was on his way south to check out the band.

In well less than a year the band was signed and Flom brought famed producer Michael Wagener down to catch a performance that drew 1500 fans and sold out The Button South in Hallandale, Florida. After the show, Wagener said, "Pack your bags!" Four days later the band was in Los Angeles. Eleven days later the album was finished. Less than three months after that, the completed project was shipped to record stores.

"We never wanted to be the best metal band. We never wanted to be the best progressive band. We wanted to be the best Saigon Kick band." Matt Kramer/Saigon Kick

Jane's Addiction and the Red Hot Chili Peppers.

Saigon Kick was formed by vocalist Matt Kramer and guitarist Jason Beiler, who have been writing songs together since their mid-teens. Things clicked when bassist Tom DeFile and Phil Varone joined up. Next step, a warehouse was rented and the band vanished from sight. The foursome devoted themselves to incessant rehearsing seven nights every single week.

From the beginning there was a mystique to Saigon Kick. The band would appear on stage, seemingly out of nowhere, maybe once a month, for a forty-five minute set, and at the conclusion, abandon their instruments, and vanish into the darkness. Who were these four mad men that would create a pounding in-your-face pandemonium, leaving behind astounded audiences? And especially, who was this very strange lead singer with purple hair and daisies painted on his combat boots who never spoke a word and often shed his clothes on stage?

Fliers would appear everywhere, "Saigon Kick" in big bold stenciled letters, and a club date. No photographs, no further information. In fact, the band didn't have a promo photo until Atlantic released their album. Talk about

The release contains fourteen songs displaying an incredible breadth and scope. Jason Beiler explains the diversity: "We funneled all our influences and ideas into a new sound — our sound. We did an album of all the stuff we liked, so it's going to leave room on the next album for us to do whatever else we like, and no one is going to be disappointed if we don't do a certain type of song. With this album we can go in any direction."

"We never wanted to be the best metal band. We never wanted to be the best progressive band. We wanted to be the best Saigon Kick band," adds Kramer.

Saigon Kick is above all a song-oriented band. Although Beiler's guitar is a monster, it never overshadows or dominates. "Love of God" and "What You Say" are rock 'n' roll singles that immediately ingrain themselves in your subconsciousness. "What You Do" and "Ugly" are uncompromisingly brutal, while "Come Take Me Down" and "My Life" are melodic and sentimental. "New World" has that Eastern feel that George Harrison gave the Beatles, but the band does it with thrash. Obtuse lyrics in many songs leave you wondering. The album is slick. Saigon Kick attacks from all directions. The beast is loose.

The beast is loose.



THEY EAT THEIR OWN *They Eat Their Own* (Relativity)

The self-titled debut by LA's post-modern rockers explores heady, timely topics with sharp vocals and no-nonsense, solid musicianship.

Led by singer/songwriter Laura B., TETO carries a mighty heavy load on its shoulders tackling issues like vegetarianism, modern relationships, violence and various ills of the world. On the first single, "Like A Drug," Laura B. examines a co-dependent encounter while "The Enemy" attacks hunting, Top-40 radio and mass media. Her lyrics are blunt, sometimes cynical, but usually offer a touch of optimism in spite of themselves.

This is music for troubled times laced with just enough hope to make it a little easier to swallow. **JOY LAMBERT**

MORGOTH *Eternal Fall* (Century Media)

Morgoth, a true death metal band, features the growling vocals of bassist Marc Grewe and the ripping guitars of Harry Busse and Carsten Ottobach. Rounding up the line-up is skin basher Rudiger Hennedke. Like many death metal bands, Morgoth is fast and brutal, but unlike the norm in their genre, Morgoth's lyrics are neither Satanic oaths; nor morbid gore, but simply the darker sides of reality. Morgoth's *Eternal Fall* puts them in the upper ranks of their genre. **TONY D. BROWN**

TAD *8-Way Santa* (Sub Pop)

I had long ago lumped Tad into the giant, pretentious pile-o-crap cess pool known as Seattle grunge rock. With *8-Way Santa*, Tad crawl out of that hole, dripping scum, lugging around Sabbath heavy riffs and punk influenced vocals, taking the Seattle crown from Soundgarden in one fell swoop. I'm as surprised as you are. Led by huge, 300 pound vocalist Tad Doyle, Tad seems to have emerged from the grunge scene in much the same way Metallica pulled away from the thrash arena. No longer content on mirroring their contemporaries, they are taking the genre into new, more accessible directions without compromising their integrity. "Hedge Hog," "Flame Tavern," and the semi-psychedelic grunge of "Wired God" are obvious favorites, but "Jack Pepsi," or "Jinx" or "Trash Truck" are no less formidable. A BIG record. **JIM FILIAULT**

DRIVIN' N' CRYIN' *Fly Me Courageous* (Island)

DNC's third release for Island proves true the aphorism, "The whole is greater than the sum of its parts." The songs are replete with singer/songwriter/guitarist Kevin Kinney's trademark introspective lyrics while guitarist Buren Fowler, bassist Tim Nielsen and drummer Jeff Sullivan bring it all crashing down in a burning heap. Sure, the songs rock harder than ever, but they still manage to maintain their groove.

Seems that the hiatus Kinney took to exorcise his country/folk demons (and record *MacDougal Blues*) worked in the band's favor. A resounding round of applause. **DOUGLASHOOD**

MAGGIE'S DREAM

Maggie's Dream (Capitol)

Originally the back-up band for 90's hippy Lenny Kravitz, Maggie's Dream have progressed into a five piece multi-ethnic rock band. They're difficult to classify but at times reminiscent of King's X and at other times Nuclear Valdez. Their sound is obviously influenced by soul, funk and rock, blending together quite well.

This band's debut is as strong as some bands second or third outing could ever hope to be. Every song on the record is well written, played and produced. "Change for the Better," "Human," and "Living for the Times" are stand out tracks from this release. Maggie's Dream have a style and sound which we should be hearing long into the future. **STEVE TURNER**

THE MISSION UK *Grains of Sand* (Polygram)

This LP was released hot on the heels of last year's *Carved in Sand* and continues where its predecessor left off. The opening track, "Hand Across the Ocean," has the patented Mission sound: big guitar and dynamic vocals. Supposedly, most of this album was recorded during the *Carved* session but for some reason didn't make it on the album. Other tracks include B-sides unavailable in the U.S. and remixes of past material. This release is for serious Mission U.K. fans. Unfamiliar listeners should stick to the first L.P., *Gods on Medicine*. **STIFF**

CONCRETE BLONDE *Bloodletting* (IRS)

This band has been experiencing a steady uprising since their last two albums. Their third effort, *Bloodletting*, is nothing short of brilliant. Rich with dark undertones and gothic imagery, this album sends you on a strange journey. The title track has gained popularity in the progressive dance clubs, though it's not your typical dance tune by far. Other standouts include "Joey" and "The Darkening of the Light" which are currently on the airwaves of most independent and college radio stations.

I was impressed with the diversity of the material which ranged from the hard-edged "The Sky is a Poisonous Garden" to the angst laden ballad "Caroline" which is reminiscent of Stevie Nicks but with more strength and credibility. This is a strong album; former fans need not dismay, this is their best work. **CRIMSON**

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The Musician ULTRAVIOLET

This is Part 1 of a continuing series on "How To Make It As A Musician-The Way The Record Biz Really Works" by entertainment publicist, gossip columnist and overall diva Ultra Violet.

Acquiring an in-depth knowledge of the Hollywood music scene is the foremost consideration of any upstart or newly-relocated band aspiring to any degree of success. And what's the best way to introduce yourself to the record biz? Learn about the music industry and get to know the movers and shakers, then stay abreast of the rapid and continuous changes.

First of all, read everything you can get your hands on regarding the industry, especially the trade mags (*Hits*, *Billboard*, *Cashbox*), as well as the locally based music publications covering your scene (like *THRUST*), and consumer magazines (*Circus*, *Hit Parader*, *Creem*, *RockScene*, *RIP*). Pick up copies of all the free local papers. Most of them are published weekly, bi-weekly, or monthly.

Individual musicians looking for gigs should devote as much time as possible to checking out bands before to committing to any one group. Be prepared to spend a considerable amount of energy seeking out the most worthwhile opportunities. The best bands are inevitably the most difficult to locate.

tions also apply to agency registrations: musicians should come prepared with a professionally written bio, an 8X10 black and white publicity still and a demo tape.

According to Forbes, "Rock Congress is the only private personal management company in existence that searches the world for hard rock musicians. We presently have over 100 clients including vocalists, guitarists, bassists, drummers and keyboardists. We've scouted the world for the finest musicians from all over the U.S.A., Canada and even Europe.

"We've placed players in Kingdom Come (three members), Alice Cooper (Ken Mary, drummer), Accept (David Reece, vocalist) and have worked with world-famous bands such as David Lee Roth, Lita Ford, Dio, King Cobra, WASP, Billy Sheehan, Jake E. Lee, Fifth Angel and many more.

"You can take your first step toward a career in the music world by calling the Rock Congress at (213) 827-2170 (or send your press kit to Lucy Forbes, Box 727, 2554 Lincoln Blvd. Marina Del Rey, CA 90291). We also helped many bands by label shopping, and recently got Wrathchild (from Baltimore) signed to Atlantic Records. We're rockin' on to find new undiscovered talent and take them to the top!"

Pride should never get in the way of an audition, especially if it is arranged for you by someone else whose reputation is on the line if you turn out to be an idiot.

For instance, one of my favorite local drummers left his talented Orange County band for success on the infamous Sunset Strip. Despite his earnest efforts for nearly a year, no diamond in the rough (not even a mere rhinestone) was anywhere to be found. It took a couple of guys straight in from Seattle to fill the void on Hollywood's dwindling live rock scene.

The key to success: try anything and everything (unless it's illegal, immoral, or fattening, of course)! This particular drummer found one of the hottest acts either of us had seen around in over a year through sheer luck (once described to me as a culmination of hard work and opportunity). His secret to success resulted from showing up at the band's audition not for drummers, but for guitarists! What an unorthodox way of not getting lost in the shuffle. He was instantly liked so well that the band knew this was the man even before he played a beat!

In addition to pouring over all the editorial as well as want ads in the aforementioned publications (and any others you can get your hands on), be sure to register with placement agencies. This applies specifically to musicians who are interested in joining a national act as opposed to those building up their own local project. Right off the bat, the two that come to mind are Rock Congress and The Musician's Referral Service.

If you're into the hardest rock formats, your best bet for placement is in Lucy Forbes' Rock Congress. This agency was established to provide placement of heavy metal musicians into appropriate bands at both local and national stature. The standard requirements for audi-

Remember, appointments always take longer to schedule and require much more time than you'd ever imagine, so call the aforementioned agencies as soon as you've decided to scout a gig. This should go without saying, but due to the stereotypical "musician's ego syndrome", here's some common sense advice: be patient and on time for your interviews regardless of whether they are with agencies, local bands or international recording artists.

The novice or unknown musician must remain humble no matter what and realize he is not doing anyone a favor by auditioning. There are literally hundreds of talented players vying for just a handful of opportunities in the music business at all times. The newcomer must keep in mind that he/she is the privileged one, no matter how good they think they are. Pride should never get in the way of an audition, especially if it is arranged for you by someone else whose reputation is on the line if you turn out to be an idiot.

You're not expected to automatically qualify for every band you audition with: you may not be good enough, or you may be too good, or your musical style may not be what the band is looking for. These are all acceptable reasons for not "getting a gig." However, "blowing it" because of attitude problems is rarely tolerated on the music scene in any city. So, no matter what the circumstances are or who the audition is for, always be courteous and punctual (even though Forbes insists that the acceptable rock and roll time is fifteen minutes later than scheduled).

Good luck!

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Wanna boy some snake oil that'll make you shake uncontrollably, possibly speak in tongues, and attach cowbells to your overalls even if you don't own overalls?

Look no further. The Chickasaw Mudd Puppies — the closest thing to a traveling medicine show in the Southeast — have the perfect tonic for all your rock 'n' roll ailments. It goes by the name of *8-Track Stomp*, which also happens to be the title of this Athens, GA duo's latest CD on Polygram Records.

"I think the 'stomp' part is pretty obvious," explains the band's guitarist and sometime-vocalist Ben Reynolds in describing Mudd Puppies singer and harmonica honker Brant Slay's hell-slung, duct-taped combat boots, which make up the band's hardworking (and heavy-sweating) percussion section. The 8-track part of the album title refers to the nostalgic love Reynolds and Slay share for that now-defunct

heating upon the stage floor. He also occasionally rises from his perch to "run around the stage and try to bump into Ben," while scraping on a junky old washboard and snarling or yelping out one of the band's high-energy original tunes. Meanwhile, guitarist Reynolds strums his way around the stage, being careful to avoid Slay and his hard-rockin' chair and the occasional kudzu vines draped around the performance area by the band.

The Mudd Puppies' off-beat approach is the result of a basic lack of formal training (Slay is a confessed trial-and-error harmonica player who still can't figure out which harp goes with which key) and a love for the spontaneity and rawness found on early blues and country recordings. This interest in roots music and its purveyors led the band to select famed Chess Records bassist and songwriter Willie Dixon as one of the producers for *8-Track Stomp*.



tape format and the '60s and '70s heavy metal and Southern rock that the young Mudd Puppies first heard in distorted 8-track form.

Because the 8-track has since died and gone to rock 'n' roll heaven, the Mudd Puppies were loiled in their quest to be the first band to release an album on LP, CD, cassette and 8-track. However, the 13-song effort that did manage to make it into our hands is more than enough evidence that this band would have been equally at home in a jacked-up El Camino's 8-track player and on a creaky old Victrola in the corner of a Mississippi juke-joint.

Any attempt to describe this hell-raising, foot-stomping Athens duo's music, however, must begin with the twosome's live show.

The key word here is "show." The Mudd Puppies are modern-day showmen in the mold of the traveling medicine show entertainers, and raw, unpolished bluesmen and country string bands of the early 1900s.

Like their musical ancestors, Reynolds and Slay forego slick musical professionalism for a gut-busting, from-the-hip blend of Delta blues rhythms, country twang, and redneck raunch 'n' roll.

"We just kind of spit into a pan and see what grows," jokes Slay in an effort to describe the Mudd Puppies' performing style, which relies heavily on a slew of atypical stage props.

Slay handles most of the band's percussion chores while seated in a heat-up rocking chair, which is miked to pick up the rhythmic stomps of his well-worn combat boots frenetically

Dixon produced roughly half of the cuts on the new LP, the group's second for Polygram. The remaining tracks were recorded under the watchful eye of Athens ace John Keane and R.E.M. frontman Michael Stipe, who also contributed some honking tuba on "Wasp," a song about, well, a wasp. Stipe also manned the controls for the Mudd Puppies' debut, the 1990 nine-song EP entitled, *White Dirt*.

Released in January 1991, *8-Track Stomp* runs the gamut from low-down, yelping blues ("Night Time Ain't Got No Eyes") and "Shannon Love Biscuit" to Georgia swamp rock ("Jamhalaya"), and even includes some red-eyed country ("Cold Blue"). The CD has also

spawned a single and video featuring the hard-driving "Do You Remember," the most melodic and most accessible cut on the disc.

8-Track Stomp does an admirable job of capturing the Mudd Puppies' mixed carpet-bag of

influences, and showcases Reynolds and Slay's constantly evolving songwriting and musical interests. But until the hologram version of the home video is invented, the best way to experience these Georgia boys and their free-spirited brand of music is to catch them live and grungy, onstage or on a stomp-ready wooden porch.

"Whether it's a front porch or back porch depends on the audience's state of mind and inebriation," says lead vocalist Slay. "If you're halfway through a fifth of liquor, we're a front porch band," he says. "But if you're just about to the bottom, then you better head on back to the back porch."

THE GREAT AMERICAN STIFF

I was going to devote this entire column to music this month, but something totally ludicrous came up that needed comment. When the war with Iraq is over the good ole U S of A is supposedly going to rebuild Iraq. Excuse me, but isn't that the stupidest thing that you have ever heard? The government is risking the lives of half a million young people to stop Hussein by obliterating the country. And then, when it's all over, rebuild? Bullshit! Has anyone considered the fact that the government could have sent in a hit man from the CIA to eliminate the sodomizer? Oh yeah, that would be against international law. Personally, I think the killing of innocent people and children is against any form of law. Make no mistake, I support the US troops, but I would much rather see them home and safe. There is absolutely no excuse for all this killing and mayhem. And since when has the US ever cared about international law?

Now, on to music. I have acquired a truckload of 7" singles lately, so if anyone tells you vinyl is dead they are gravely mistaken. First up are **MANSON YOUTH**. This 4-song slab of gold wax is pretty interesting. It has an early So Cal punk feel to it, recommended for fans of Circle Jerks and Bad Religion. It's on **DR STRANGE** label which has tons of rare UK and US releases for sale. Write for a catalog to PO Box 7000-117 Alta Loma, CA 91701. Throw in a couple of stamps for postage. **JOE CHRIST** is a guy who puts out singles then travels around the country selling them. I met up with him at the Killing Joke show in Tampa and got his latest

features **CRINGER** and **HOPEFUL MONSTERS**. Both bands play extremely well done rhythmic punk and have lyrics addressing serious social wrongs. The single also comes with a cool booklet. Hippycore along with **LOOKOUT RECORDS** are putting out some of the best music around right now, so literally anything that you come across on these two labels won't disappoint. **POISON IDEA** have been described by many as the last great hardcore band. Well, that may or may not be true, but the fourth pressing of the *Pick Your King T* has just been released. It's a good opportunity to check out the beginnings of this large band. Write to **AMERICAN LEATHER**, PO Box 8633, Portland, OR 97296. My German friend Ollie sent me a 10" EP by the band **PVC** entitled *Back With A Bang*. I knew this sucker would be a loud Stooges influenced guitar wall of noise before I even slapped it on the turntable. Lo and behold if I wasn't right. This band rules, no doubt about it. Best thing I've heard in 1991. What's so cool is that they aren't jaded. You can tell that they grew up listening to Iggy and the Ramones. The enthusiasm that **PVC** exudes hasn't been matched by anything since **L-7** released "Smell The Magic." This is definitely a buy or die. Go to your cool local record store (the ones that still sell vinyl) and ask for it. If they can't get it for you, write to me at **THRUST** and I'll see what I can do. **QUIT** are a 4-piece band from Miami that have a 12-song CD out on **Ocular Interchange** titled *Earlier Thoughts*. It's a fine release with a sound reminiscent of

"Hippycore along with Lookout Records are putting out some of the best music around right now, so literally anything that you come across on these two labels won't disappoint."
The Great American Stiff

release *Bigger Than God*. This is pretty impressive, warped psychobilly that features Chris Spedding on lead guitar, Sally from STP on drums and Joe handling the vocals. If you're into the Cramps type thing check this 7" out. It's on **VITAL MUSIC**, 81 Second Ave, NYC, NY 10003, \$3.50 pp. **THE HERETICS** are a 4-piece band from Pennsylvania that have a 2-song single out. The A-side is entitled "Shrivel Up & Die" and resembles the stuff that Glen Danzig is doing now. The flip is a raucous version of "Mississippi Queen." It's on **GET THE RECORDS**, PO Box 666, Canonsburg, PA 15317. **USA - HARDCORE 1990 - EAST MEETS WEST** showcases six bands, three from Cal and three from NYC. It's a pretty decent gauge of what's going on in their respective areas. **VISIONS** "Animosity Overkill" and **KILLING TIME'S** "Wall of Hate" are the standout tracks here. If you want to save some money on the latest hardcore releases try going through Blacklist mail order. It's an offshoot project of Maximum Rock-n-Roll so you know it's not a rip-off. They only mark up 30% and they ship quickly. Write for a catalog and send a buck or some stamps - 475 Valencia St, San Francisco, CA 94103. The cool folks at **HIPPYCORE** have released a killer 7" that

the Dead Milkmen, but with a more mature theme to the lyrics. It's worth checking out and you can get it at local Indie record stores I would assume. If not, write to 14795 NE 18th Ave, #202, Miami, FL 33181. **METAL FLAKE MOTHER** are a band out of Chapel Hill, NC and they have a 4-song 7" out on Moist Records. Try to envision Velvet Underground meets the Pixies with lots of guitar leads thrown in. It's an interesting release that grows on you and comes on pink vinyl. Write to PO #3597, Chapel Hill, NC 27515. On the fanzine front, check out **PROFANE EXISTENCE**. It's a monthly anarchist 'zine that features news from around the world, band interviews and survival in this hostile environment that we call earth. It's definitely worth a buck and could possibly change the way you view things. Write to PO Box 8722, Minneapolis, MN 55408. 'Til next month, strive to survive and cause the least suffering possible.

The Great American Stiff welcomes product and materials from all independent and underground labels as well as bands and individuals. Send all correspondence to: The Great American Stiff c/o THRUST Magazine, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702

Thrust

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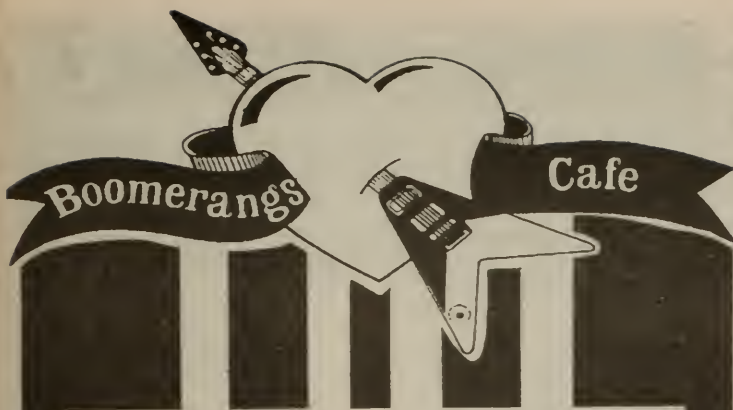
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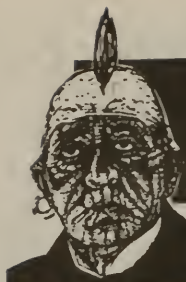


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The Last Word by John Urban

UNCOVERING THE HARD FACTS IN TAMPA BAY

That's right, it's been one year since I've joined the *Thrust* staff, and I'm throwing a party! At ten o'clock, **THURSDAY, MARCH 21**, I've recruited some of my favorite local original bands to perform at the **ROCK-IT CLUB**. This includes **ST. WARREN, CAST OF NASTIES, BELLE VUE BOYZ**, and **SHEAR THREAT** who will close the show. **ST. WARREN** has to be among the most commercial and marketable bands in the Bay area. While they're not yet signed, they have been getting more than commendable interest from various aspects of the industry. They have just completed a ninety day agreement with leading Christian music scene record producers John and Dino Elefante. You might recall that John Elefante once toured and recorded with Kansas a decade or so ago, replacing Steve Walsh. Guitarist **BRAD ST. WARREN** explained why they chose not to continue working with the Elefante brothers. "We had two different ways of looking at the music industry. First of all, they were only concerned with recording. We're into the whole aspect of the band: performing live, the image, people knowing your name and stuff like that. They wanted to change our looks and suggested that we become more blatantly Christian and that's not really what we're about. We're a rock band. Our lyrics are along the lines of King's X or U2, but we just happen to be Christian guys so we're in between the Christian and mainstream market. We could probably get a Christian record deal pretty easily if we tried for it, but if we still have to work day jobs then we may as well wait for a major deal." St. Warren has previously worked with **STRYPHER'S** touring keyboardist **BRENT JEFFERS**, who first introduced them to the Christian scene. He came to Tampa and produced a three song demo for them and played keyboards on it as well. He played live with the band at a show at the **RITZ THEATER**. Clearly this band has what it takes to attract the attention of the major record labels, so hopefully their patience will pay off.

A lot of people thought that **CAST OF NASTIES** broke up, but the vampires have a new permanent line-up with the addition of drummer **BEAU SMACK** and bassist **BECKIE CHAMBERS**. I saw their first show with the newly revamped line-up and checked out their newer material at a couple of recent band rehearsals and have witnessed a drastic evolution in the band's musical direction. Mostly due to new bassist/song writer Beckie Cham-

bers, some of their new cuts such as "Bang Gang Fang Gang," "Shotgun Smile," "Kids Doin' Ok" and "Rattlesnake Eyes" display a heavier style than their past repertoire of grinding bass lines and sinister guitar riffs. As vocalist **MIKKI TAZZ** puts it, "This new line-up kicks ass! Beckie is a real solid bass player. And Beau surprised the hell out of me. He was holding back in the beginning and just let loose towards the end. When you put them together, you've got a formula that's different than before. We were more bluesier then, and now we're heavier. We're borderline Blues/thrash." The band has taken a different approach to song writing," adds guitarist **VINNIE BREEDING**. "We've gotten a little harder edged. The main addition to our songwriting has been Beckie who has co-written or written almost every new song that we've done. The way the music is becoming more aggressive has made our music and our image come together. When I sit down with Beckie and Mikki and Beau, we start writing songs the way we always wanted them to be. The band is ten times tighter, better writers and better friends. People who have seen us before will be more than impressed by the new Cast Of Nasties because it's even better and it's the way it was meant to be."

After hearing about the **BELLE VUE BOYZ** for several months, I finally tracked them down at a recent show in Tampa and found them to be one of the cooler original bands around. Their vocalist **JOSEPH PATRICK** has a strong voice and is one hell of a showman, but what hit me the hardest was the unorthodox styles showcased by lead guitarist **MIKE BOLEN**. You might have seen him before in his old band **ELVIRA GULTCH**. His playing is as intense as it is authentic, and his Brooklyn background comes out in his technique. "I come from more of a Joe Perry or Keith Richards school of playing, where you learn in the streets," says Bolen. "I've played with so many people who were taught how to play. You can go to school and learn all of the notes but that doesn't mean you can play the music. I'm not saying I'm the greatest, I just play what I feel and people seem to dig it so I'm lucky. I just go out there and wing it, that's my whole philosophy. And the band really likes it so I guess it paid off." The best part of this act is that there are no weak links in the chain. Their drummer **TIM LATAINE** is a very hard hitter, and is very serious and dedicated considering that he is

the youngest member of the band. **CHAZ**, the bassist comes from a more complex musical background and has the speed and hammer on techniques of Billy Sheehan. He cuts loose once in a while, but mostly keeps a consistent Aerosmith-like groove going throughout the songs. And guitarist **NICK-E-BLITZ** has recaptured the lost art of rhythm guitar playing. His pride in what most guitarists lose sight of shows, and he also adds some great harmonica and voice box solos to the band's sound. They have just released their first demo which has been re-mixed with new solos by Bolen. The tracks include "Dirty Things," "Backseat Boogie," "Mine Tonight," "Goodbye Little Angel," "Don't Come Runnin'" and "Is This Life". Most of the songs are straight ahead rockers sounding like a cross between Hanoi Rocks and Skid Row. "Mine Tonight" is my favorite cut, mostly due to the addictive chorus where the vocals have an eerie, almost hypnotic effect. The one with the most hit potential is their ballad "Goodbye Little Angels". Vocalist Patrick really stands out on this song and it is webbed with haunting lead and rhythm guitar work. Outside of my showcase gig the Boyz have a series of concerts scheduled for this month so check them out. You'll like them, trust me.

In other news, ex-**CRIMSON GLORY** original members, guitarist **BEN JACKSON** and drummer **DANA BURNELL**, have formed a new "in your face" commercial metal band with guitarist **DAVE EDWARDS** and ex-**SYNDICATE** vocalist **TRACY PARISH**. Adopting the band name **PARISH**, the members are currently completing an album's worth of material and plan to begin playing live as soon as they find the right bassist. But they're prepared to wait until the time is right. "We're a little older and a little wiser now, so we know better than to just jump out there too early," says Burnell. "Right now we're into writing good quality songs that we can be proud of. Because once you print it, it's there for life. We've got a lot more patience now than we had in the past and we're able to because we're not under contract and have to hurry up and get a record out. We're willing to take the time and do it right. We're not bar stars, so we all took day jobs and are doing it the hard way." The group is in the process of trying to break away from contract obligations with their old record label in order to get "free and clear and take it from there". Since Dana and Ben left Crimson Glory before they officially were photographed

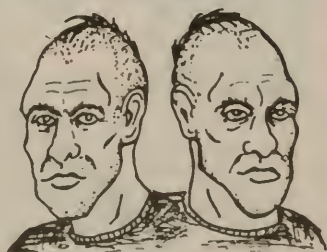
without wearing their trademark chrome masks, there is still as much of a mystique about their identities as there is about their new group. "We've unmasked, we're all clean and growing our hair out. Everybody is shaving everyday, except for Dave who gets a little gruffy now and then. But we're not going to be wearing any pie tins or anything. (laughs). We feel real good about the material, and Crimson sold a lot of records so we have a lot of fans out there who are going to want to know what we are doing so we're confident that things are going to happen." Some of the song titles you can expect to hear include "Rachel's Eyes," "Down And Dirty," "Call Of The Wild" and "Confession." Any bass players interested in trying out for Parish can submit their tape, photo and bio info to Ben Jackson, 938 32nd. St. Sarasota, FL 34234.

Finally, the evil ones are back. **MORBID ANGEL** recorded their second album at Morrisound Recording Studios in Tampa to be titled *Blessed Are The Sick*. Vocalist/bassist David Vincent promises that the new release will be a departure from their previous recording and demos. "It is a lot different from our first album. We had a lot bigger budget and we went for a completely different sound. It's a totally different mix than we went for before. It's weird, we've got some classical stuff on it almost. We recorded a bunch of new songs and we put a couple of old songs that we resurrected on it, being "Abominations" and "The Ancient Ones," so that we could have a big variance in terms of the types of material that are on there." Some of the new titles are "Fall From Grace," "Brainstorm" and "Rebel Lands." Known for their dark nature, I asked Vincent if the same could be expected with the new release. "The theme has actually gotten more extreme. It's broadened a bit but it's still very dark and it comes from just talking about the occult to being proud of it, adding pride and lechery to the theme." The album will be out on April 29th, which will mark the end of their contract with Earache Records. Whether they will re-sign or not hasn't yet been decided. The band is now on an American tour to support their *Altars Of Madness* debut which has just been released in the states on Combat Records. They will then tour Brazil and in Europe to promote the new album. And when I asked Vincent what we can expect from the new LP and tour, he responded "Expect to be blown away!" That's it for now, I'm out of here. Last Word to your mother.

by John Urban

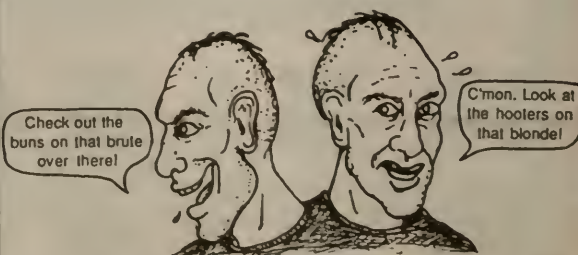
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Has anyone checked out Billboard's top 10 albums lately? They're not really albums though because the major labels have all but eliminated vinyl. So, I don't understand why it's called the top 10 albums. Isn't it enough to churn your stomach? It's all product. No bands, no real music, media fabricated product. Look at the number one non-album VANILLA ICE's *To The Extreme*. Now if that isn't enough to make you want to stick a couple of fingers down your throat and up-chuck I don't know what is. Then look further and you'll find Madonna. This no talent will make more money next week than me or you will probably make in a lifetime. What I wonder is who buys this product? Is your average person that stupid. Of course when these products come to town they sell out huge arenas, and the average shlep sits in a stadium and watches their plastic product hero lip sync his/her so-called hits. Then they go to work/school the next day and rave about



what a great artist they saw last night. I've come to the conclusion that your average American music fan thinks with the same thing he sits on. OK Buckos, if you're still reading this, great. If you're not, I've succeeded in my objective of weeding out the morons. Well, the Superbowl has come and gone, but there's still controversy over WHITNEY HOUSTON (a perfect example of product) who sang the national anthem and got all the flag waving patriotic public to gag on the lumps in their throats. So what happens? Her major record label sees a chance to cash in on all that was and good patriotism and release the star-spangled banner as a non-vinyl single. The problem is, they don't want to give any money to their product's backing band, which in this case happens to be the financially strapped FLORIDA ORCHESTRA. Now, I'm no fan of the Florida Orchestra, but they are real people making real music. Why the hell not give them their fair share? It probably won't happen, but it's just another example of corporate greed in the music industry that sickens and disgusts me.

There have been some way cool non product bands that have blown into town lately, so here's some mini-show reviews. GBH, the quintessential English punk band, played at JANNUS LANDING and it was like a trip down memory lane. GBH has been around for about ten years and this was the last show of their 1990 tour in support of their latest release *From Here To Reality*. GBH is one punk band that you'll never have to worry about going metal. Year after year, Colin, Jock and Co crank out great UK punk. The show was a loose and carefree affair and the band covered material from throughout their illustrious past. High-

lights included "Give Me Fire," "City Baby Attacked By Rats" and songs off the new album. A great time was had by all, but it sure does make you feel your age (though I did enjoy the watermelon fights). BUFFALO TOM are a young Boston band that were obviously influenced by the mighty HUSKER DÜ. Their recent show at the USF SPECIAL EVENTS CENTER was a testament to that. Loud feedback laden guitar and pounding rhythms were the order of the night. Buffalo Tom have a CD out entitled *Bird Brain* which includes the stunning song "Enemy." It's definitely worth the price. The SOUTH EAST MUSIC CONFERENCE was held in Tampa recently. The music end of it, where bands were given 30 minute showcases, took place at three different venues. Commercial metal was held at the metal club on Dale Mabry. The more mainstream music was highlighted at the Tampa Theatre (I guess the bands that played there attract a more respectable crowd). The alternative end of it was held at my new favorite venue, THE RITZ THEATRE, in historic Ybor City. I know quite a few bands that are pissed off because they weren't asked to play. Well, what can I say, that's Tampa music politics. If you don't suck up to the key people in the so called Tampa music scene they are gonna ostracize your band. Yeah, it sucks hard and it's wrong, but don't let it get you bummed. Just rise above it and don't sink to their level. Anyway, back to the Ritz, Friday was the night to be there. I arrived in time for the FORGOTTEN APOSTLES who cranked out a great set, and, I'm sure, caught the attention of some of the music business people there. The main reason I came to the show though was to see Orlando's fashion plates LOVE GODS IN LEISURE SUITS. Well, The Love Gods didn't disappoint. The definite focal point of the band was singer Mike Bales who was sporting one of the loudest, most obnoxious suits I ever laid eyes on. This is the suit that Herb Tarlik would kill for. Their set showcased material off their first Space Fish release *Come Here Often* and their current release *Groove On It*. Singer Mike Bales is a maniac on stage dancing around John Travolta style and sometimes even imitating the King during his Vegas years. This is a good solid rock & roll unit. Look for great things to come from them in the future. Tampa's own GRASSY KNOLL GUNMEN also played that night and really tore it up. I didn't make it to Saturday's showcase at the Ritz, but I was back on Sunday to see the mighty KILLING JOKE. And who better to open than Tampa's best band MONDAY MORNINGS? I'm just kidding. PSYCHO TRIBE, who I've written about before, opened for them. Do yourself a favor and go check the Tribe out and then name a better local band. At this point I could rave about how great the show was and if you were there you would agree. If you weren't there you're a fascist who likes small barnyard animals. And just think, this wasn't Killing Joke at their best and it was still the best show I've seen since the last time they were in town.

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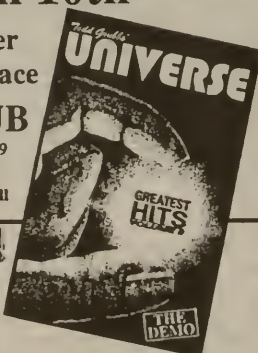
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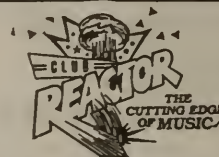
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1 Paul McCartney has followed up his top-grossing 1989/1990 world tour with a double live album featuring highlights from his fourteen month world trek that surpassed both fan and critic expectations. Recently, Paul had the chance to talk about some of the old Beatle favorites on *Tripping the Live Fantastic* as well as some insight into the tour itself.

THRUST: Paul, after over thirty-five years of picking up a guitar, are you still ready to play at a moment's notice?

PAUL MCCARTNEY: Yeah. Well, y'know, I'm a ham. There's no doubt about it. As much as I try to retire, I keep thinking that isn't me. I like getting out there. It's not that I get bored at home—really, it's the opposite. It's great being with the kids and Linda. Homelife is a doddle, it's bliss, being in the countryside and free like that. But I do think that I've now set my character to the extent that I can't just do that. Linda's different; she could do that. But the musician in her isn't ingrained as much as it is in me. That's really all. I've done from the age of 14 really; I wrote my first song at 14 and ever since that bug bit me I've been infected. And it's gone all of that time; through the Beatles period, through the Wings period, now through the solo period and I still love getting together with a little bunch of musicians. It can be hard work at times but I'm always glad I did it afterwards. And this tour has proved the point yet again. Much as I'm not into schlepping around the world, the stimulus of your audience and the band is considerable.

"It helps get your sense of proportion back somehow, that I'm not just a love song balladeer. There's more to it than what my critics say. I mean, it's always nice to think I wrote 'Why Don't We Do It On The Road.' That's very un-me, very un-my image."
Paul McCartney

The new album—*Tripping The Live Fantastic*—will also show people how much of a rocker you are, don't you think?

Yeah. Images are a funny business. You see George Michael talking about it on telly. He's a really good writer but he's thought of as a stud. It's the razor he uses, I think. Obviously the closer you can get to what you want to be, the more sense it makes in life. And for me, my image has tended to go towards the more lyrical, the smoochy and all that just because my biggest successes have been with "Yesterday," "Hey Jude," "The Long And Winding Road" and "Let It Be." Ballads. Now I love that and ballads may be my favorite thing, it may even be what I'm best at ... but it is always

refreshing for me to remember that I wrote "Helter Skelter" and "I'm Down," "She's A Woman," "Can't Buy Me Love," "Got To Get You Into My Life"—a lot of the rocking stuff we do on the tour. So that is another good thing about going on a tour like this one. It reminds you of what you do. Otherwise I would just be on the farm and start to believe my own image—"Yeah, I'm just a balladeer, aren't I?" But it's good if you can get out on the tour and somebody on the tour or a fan says "Yeah, man, you're rocking!" It helps get your sense of proportion back somehow, that I'm not just a love song balladeer. There's more to it than what my critics say. I mean, it's always nice to think I wrote "Why Don't We Do It On The Road." That's very un-me, very un-my image.

Is it true that some of the younger members of your crew had never heard "Birthday" before? They—along with many who saw you perform several Beatles songs for the first time in concert—thought it was a new song. I know. And a lot of friends of my kids loved "Got To Get You Into My Life" the first time they heard it on the tour. It's great, I really love that. I really love seeing the younger generation get off on the older stuff. And on the tour a friend of my daughter's came up and it was



"Got To Get You Into My Life" that was his favorite song. Then suddenly "Sgt. Pepper" was his favorite. I've had guys say to me "Man, Sgt. Pepper. It's like Acid House isn't it?" I say "What do you mean it's like Acid House? It is Acid House!" "Sgt. Pepper" is the start of Acid House. It's where it all came from. But that is such a buzz, seeing all that happen all over again. And what I love about it is that it's held. The music has held its own. "Strawberry Fields," the lyrics are still as far out now as they ever were. The lyric "I mean, I think, uh yes, it's me, I think, uh no, is it..." is always going to be far out. And some of the songs improve, some of the sadder songs get more meaningful when you get older and you've had kids and all the worries of that. You know the line "I'm not half the man I used to be." Well I remember singing that on the Ed Sullivan Show when I was only 20. Talk about half the man! Now, there's been a good few years gone by since those times, and to sing those lines means something more.

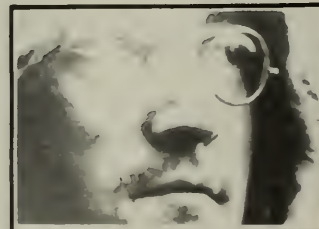
But don't you think that the great success of the 1989-90 tour, your biggest ever, belies those lines?

That's a cool idea. I like that thought. "I'm not half the man I used to be"—"What do you mean, Paul? You've just played to more people than you've ever done before. What do you mean? They like you." It's the most successful tour I have ever done. I know. It's wild isn't it? I must say that I never thought that I could out-sell The Beatles, but with "Mull of Kintyre" I did. And I never thought that I could play any bigger venues than I did with The Beatles, but with the Rio concert, we did. And the great thing is, there's still more to come.

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